

KONZERT

Violine

Komponiert 1806–1807

L. v. Beethoven

Opus 61

Allegro ma non troppo

p dolce *cresc. f* *p* *f*

12 *f* *p* *dolce* *dolce*

22 *cresc.* *f* *dim.* *pp* *ff*

32

42 **A** *p*

52 *sempre p*

62 *cre - scen - do f f ff*

72 **B** *ff*

89 III *sf* *p*

94 *dolce*

105 *cresc.* *sf*

111 *dimin.*

116 *dolce* C

120 *dolce*

127

130

134

*) Zur Bedeutung der Klammern siehe Vorwort.

*) For the significance of the parentheses see Preface.

*) Concernant la signification des parenthèses, cf. Préface.

KONZERT

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Allegro ma non troppo

Opus 61

Violine

Klavier

p dolce

cresc. sf

p sf p

f p

dolce

KADENZEN UND EINGÄNGE^{*)}

1. Satz, Allegro ma non troppo

Cadenza A:

510

4

8

11

16

21

25 [Vi - - - - - de]

30 [Vi - - - - - de]

34 [Vi - - - - - de]

ossin:

ossin:

^{*)} Aus den jeweils zwei Kadenzten kann eine eigene Version zusammengestellt werden: → ⑤ bedeutet Sprungmöglichkeit zu ⑤ usw.

^{**)} Die Doppel-, Tripel-, und Quadrupelgriffe in Kleinstich sind ad libitum.

^{*)} It is also possible to combine each pair of cadenzas, with → ⑤ signifying a possible cut to ⑤, etc.

^{**)} The multiple stops in small type are ad libitum.

^{*)} Il est également possible de réaliser sa propre version à partir des paires de cadenzas: → ⑤ indique la possibilité de passer à ⑤, etc.

^{**)} Les cordes multiples en petites notes sont ad libitum.

VIOLINKONZERT

Opus 61

Stephan von Breuning gewidmet

Allegro ma non troppo

Tutti

The musical score is arranged in a standard orchestral format. The woodwind section (Flauto, Oboi, Clarinetti in A, Fagotti) has the most active parts, with dynamic markings such as *p dolce*, *cresc.*, *f*, and *p*. The brass section (Corni in D, Trombe in D) and timpani (Timpani in D-A) provide harmonic support. The string section (Violino I, Violino II, Viola, Violoncello, Basso) is mostly silent in this section, with the Violino I part showing some activity at the end of the page. The score is written in 2/4 time and the key signature has one sharp (F#).